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ART NEEDLEWORK

EMBROIDERY NOTES.

HE appliqué work of the present season exceeds in elegance anything which has previously come under this head. The materials are not only richer, but they are much more elaborately treated. There is, for example, at the rooms of the Decorative Art Society, a mantel lambrequin of dark red, ornamented with a design of ripe pears on the branch, which is made to bend, vine-



like, to the necessities of the narrow strip. The fruit is cut out of various shades of olive plush, including a greenish golden shade. These pieces are over-worked heavily at the edge with olive crewels, which give a rounded effect, and the same crewels are used on the surface to represent the irregularities of the fruit, leaving the plush for the high lights. The pears are arranged singly or hanging together—in the latter case the lighter overlapping the darker with charming results. The leaves are cut out of deeper shades, and over-worked in the same way with crewels. The stem is done in Kensington stitch with brown crewels, and is outlined with gold thread, as are both the leaves and fruit. It will be seen that the work, from the depth of plush and the subsequent treatment, is in high relief, which adds greatly to its richness.

Dogwood, in high-piled white plush, over-worked in the same way with crewels slightly varied in tint, is especially desirable for this method of decoration. There are also many conventional designs cut out of plush in dull tints, particularly of blue, red, and olive. With these much tinsel is used, not merely in outlining, but massed in centres and at the heads of branching scrolls.

Relief work of all kinds is greatly used. Among the last and most striking effects are branches of horse-chestnuts, with the nuts made in three-quarters relief of tinsel cord and brown silks. It is impossible to describe the making of these, but it may be said that if an effect is reached, the way in which it is done is of little importance, and many of the most skilful embroiderers do their work immediately from the natural object. The advantage of this is found in many ways, and chiefly in the fact that it cultivates the habit of independent observation, and opens the way to the introduction of new motives, which is the chief aim now of all those whose business it is to furnish embroidery to the public.

Next to appliqué (in fact, although its effects are much quieter, they are much more artistic) is darned work. The Decorative Art Society has shown much of this work this season, novel in design and beautiful in execution. There is now at its rooms a scarf table-cover worth description. The body of the cover is a rich light olive plush. The ends are of lighter satine, at least a foot deep. The design consists of one of those fruit-bearing trees which are seen in Walter Crane's work, that, for example, in "All Around the Mulberry Bush." There were two of these trees on each end, the stem of another and the foliage of another, these two being between the two complete trees, and as if the end had been cut off of a body of stuff with this design. These trees and foliage are worked in olive crewels in a broad, open way, and not in Kensington stitch in the usual fashion. The surface is then closely and regularly darned with a lighter shade of filoselle, very much, in fact, of the tint of the plush of the body of the table-cover, which throws the design into relief and gives it a brocaded effect. It is not every one who appreciates this darned work, either for its beauty or for the labor or expense involved. The

silk used in it is in itself a serious consideration, and, with the labor required, makes it one of the most expensive means of ornament.

While referring to scarf table-covers another may be described, by no means rivalling the one above in elegance, but arranged in a way suggestive to needlewomen. This is of felt, a material now somewhat scorned by high-art embroiderers. The scarf is of olive felt, and the ends of dark-red felt, which is also carried as a border about the centre. The design is the carnation, a single blossom in each spray. The flowers are placed in stiff single sprays on the lower edge of the end, which, by the way, is not more than six inches deep. Other sprays are added above, and straggle—no other word expresses it—up on to the olive and over on the side border, making the whole decoration at least a foot deep. The flowers are done in crimson crewel in Kensington stitch, the foliage in the same stitch in olives.

The stem or outline stitch has lost nothing in favor. Generally it is used with other stitches. In portières and large pieces, where it is used boldly, it is mingled with a loose button-hole stitch, which describes the larger figures. Such is a portière of cream satine, whose design is worked in a dull light-red—the ornament being large whorls and conventional vines. A very commendable use of outline stitch is in irregular lines, making a network over the surface of the stuff. A pongee mantel lambrequin has such treatment in brown silks, running about a large scroll-like ornament in brown. The color is introduced in a sort of daisy-like figures contained in a circle, the upper one being of pale-blue

At the Woman's Exchange the sunflower appears anew in an ingenious standing screen. The petals are made of shaded yellow satin whose deepest tint is gathered in about the wide brown centre. It is full enough to still be full where it passes over the circumference of the circular cardboard on which it is made, thus suggesting the petals. The brown inside is covered diamond-wise with yellow silks and is dotted with French knots in yellow silk.

A new design for linen doilies is a circle in the centre filled with curving and intertwining lines in over-and-over stitch of different colored silks.

Combinations of pink and olive are considered the most desirable this season. A beautiful example is a large straight-backed rocking-chair covered with olive plush on which wild roses and foliage are embroidered in silks. The tints of these are carefully chosen and blend from the light pinks of the roses through red and browns in the foliage into the olive plush.

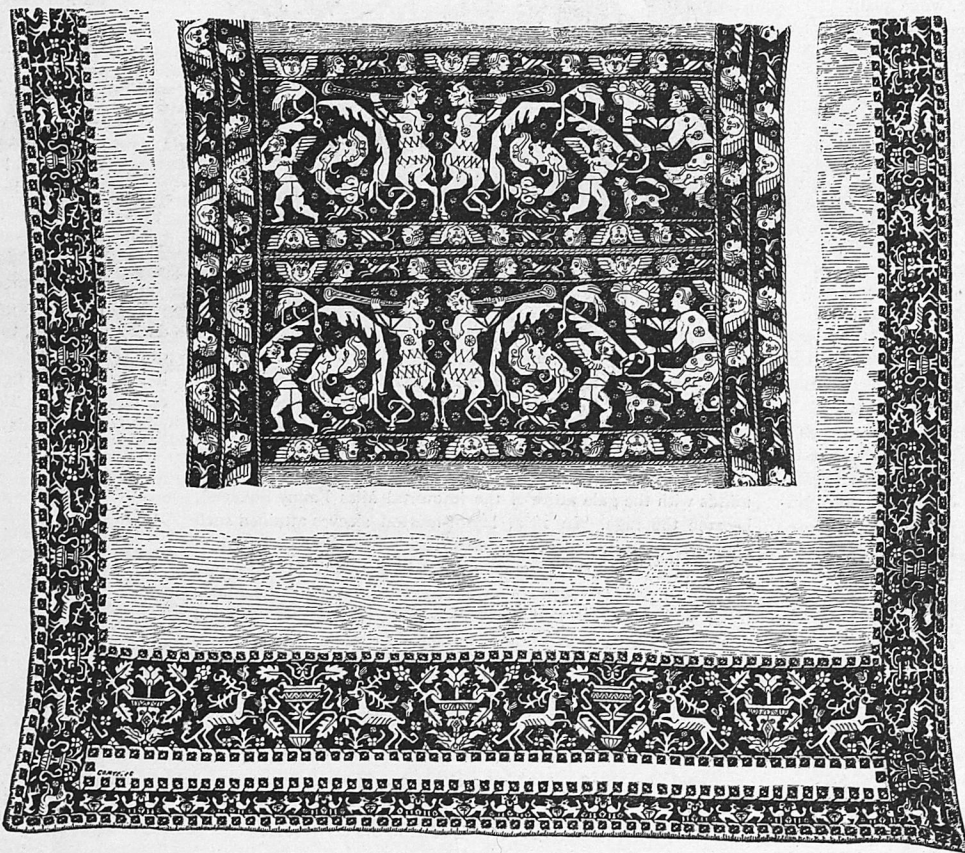
For the frame of a small hanging mirror, sapphire plush is used. A scroll pattern of silk braid of any contrasting hue is disposed upon it, and then embroidered over in point-russe with various bright-colored silks, mingled with touches of gold thread. A heavy cord of silk and gold finishes the frame.

Châtelaine bags are too useful to be allowed to go out of fashion. The tendency this season is to avoid floral sprays in decorating them, and to adopt nondescript Eastern designs, heavily wrought in silk to stand out in relief from a plush surface. Gold and silver thread and bullion play a prominent part in these bags, and when mounted with appropriately handsome clasps, they may be made to reach a sufficiently extravagant value to satisfy the demand of even an American.

A charming method of embroidering a châtelaine bag is to use the small gold sprays employed for ecclesiastical embroidery, and worked in a hand frame. These sprays are transferred to a plush or velvet ground and sewed down with small stitches. A lining of yellow satin and clasps of dull gold will complete such a bag, which might be either in dark blue or claret-colored plush.

Portières, handsome but easily made, are of wool momie-cloth in wines, olive, or dark blue, or in some one of the artistic shades. These portières are divided into frieze, field and dado bands of plush of the same color. The surface is then treated at regular intervals by irregular disks, or the figure of some flower, such as the marsh-mallow or dogwood. This is outlined with filoselle by couchings; on wine-red the marsh-mallow would be outlined with cream and pink filoselle together, the shape of the petals being carefully preserved, with some French knots in the centre, and an occasional line in the petals breaking up the inclosed surface somewhat.

H. H.



CURIOUS BATISTE HANDKERCHIEF WITH RED SILK BORDER.

ITALIAN WORK OF THE FIFTEENTH CENTURY.

silk, the other, placed a little lower as flowers on a vine, of pale pink. These are done in fine Kensington stitches.

These irregular lines in outline stitch are admirable in gold thread. A square of blue plush, intended for a table-cover, is thus traversed with gold thread, except where large disks are button-holed with blue crewels of different tints. These disks are in groups of one, two, and three, and each contains some figure in outline stitch. This is generally a flower, and, in this case, is the dogwood blossom in different positions.

The toilet sets in outline stitch are very attractive. These are on a sort of linen grenadine, which has its borders hemstitched. The centre is then covered with lines in dull red silks, interspersed with small disks, which are covered with darning. Sitting-room table-cloths exposed to constant use are of firm white linen, covered over with a loose sort of vine-like ornament. The stems and leaves are done in olive and brown crewels, and the flowers are conventionalized daisy-petalled blossoms in Kensington stitch, in blue, red, and yellow. The border of such a cloth is dull-red satine. The design is very odd, and does not easily lose its charm.

A pongee work-bag has a Chinese fret all over it, done over-and-over in deep red silk, and leaving diamond-shaped spaces. In these are small oval clusters of leaves in satin stitch of the same tint. On each edge is a border two inches wide of deep red velvet,

kingdom. Earl Godric gave two hides of land of his own, and the possession of another half hide, which he held so long as he should continue earl, to Aluvia, as payment for teaching his daughter to work embroidery. In one entry of the end of the eleventh century a chasuble is mentioned which cost £10, equal to about £150 or £200 of modern money. Another curious passage tells how churches sometimes contracted with the embroideress for her work. Denbert, Bishop of Worcester, in the year 802, granted a lease for life of a farm of 200 acres, to Eanswitha, an embroideress of Hereford, on condition that she was to renew, and scour, and from time to time add to the robes of the priests and ministers of the church of Worcester. In the Liberate Roll of Henry III., A.D. 1241, this monarch ordered the payment of £24 1s. 6d. to Adam de Basinges for a cope of red silk given to the Bishop of Hereford; and also £17 and one mark for two chasubles for the royal closet. In the year 1242 there is recorded a payment "for a certain cloth of silk and a fringe purchased by the king's command to embroider a certain embroidered chasuble which Mabilier of St. Edmund's made for us." Again, A.D. 1317, "fifty marks, in part payment of a hundred, were paid by Queen Isabella's own hands to Rose, the wife of John de Burford, citizen and merchant of London, for an embroidered cope for the choir, a present to the Lord High Pontiff from the Queen,"

THERE is a very curious passage in the English "Domesday Book" which tells how an embroideress was remunerated for teaching her art to the daughter of one of the nobles of the